

Canadian Moving Picture DIGEST

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RAY LEWIS

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GEORGE C. WILLIAMS

President

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December 31st, 1927

A Happy New Year

AS WE APPROACH the new year, we look back to the approach of 1927, from the Threshold of 1926.

Many things have happened, revolutionary and progressive, during the year, so that in greeting 1928, we survey the horizon of a new Democracy in our Industry.

Producing, Selling, Exhibiting, will all undergo a radical change. We, who saw but the circumference of the American Continent in our planning, with foreign fields an accident of trade, now realize that the Industry of Motion Pictures has broadened its estate; and that the Eyes of the whole world behold us, as we behold their endeavours to establish an Industry of Motion Pictures.

The past has been a continual battle in the field of competition, but the past battles have been fought in America, and he who was victor here, carried his banner in foreign territories ahead of the parade.

Today the field broadens; and this development of mighty chains, visualizes new possibilities for progress. There will be no sitting down in security over past performances. Competition will be keener; and the wits of those who compete sharpened, until they prick us into greater activities. There will be many new ideas presented and brought down into working form. Europe and the American continent will become closer to each other through the joint interests of the Motion Picture Industry. Prosperity in peace, will preach the gospel of peace. There will be a fuller understanding, and friendships born between races and nations through the stories of the screen, which will present the good in all nations for the establishment of international harmony.

There will be competition, but it will be friendly. Men will be educated to understand that arrogance is the same kind of stuff one finds in the "bully" at school, the only difference being that arrogance is "bullying" grownup.

I believe that for the Independents looms the most prosperous era which they have yet enjoyed. The competition will be concentrated between the Big Fellows; and the Independents will have a wide area in which to trade.

Every unit which can show quality will be encouraged by Big Chains to produce the goods; and prices will be good for quality, since the demand will be great.

All our "ill winds," which concern us greatly, will help to establish us permanently and profitably. There will be an elimination of "chaff," much "chaff," — only those who have the vision to take hold of the new situations, turning them to a profit, will be retained by organizations.

Barnacles impede the progress of a ship. There would be no need for stringent economies, if every unit of an



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organization was economically sound, a working unit, carrying no excess baggage. In showmanship of the past, the success of a Road Show depended first upon its elimination of Excess Baggage.

This Industry in the United States is hamstrung with Excess Baggage — Europe will not have this condition to contend with, for Europe has not the capital to play with that could nourish such a state — Europe starts out with capital which has no strings attached to it. Europe will, in all probability, use her capital to build up an Industry for which she has so clamoured.

The eyes of the American continent are upon Europe. With her new wealth for Motion Pictures, more will be demanded of Europe; and she will have to "make good" big, or forever hold her peace.

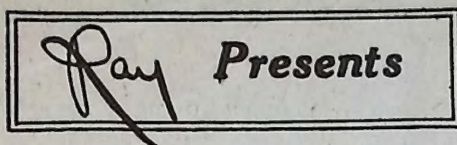
The American continent will be watching her progress, while Europe will watch the American continent; and with each policing the other, there will be a pride in achievement, the establishment of competition upon broader lines than this Industry has yet known — and Motion Pictures will again build milestones.

The concentration will be upon the production of Motion Pictures as entertainment — and the huge sums expended in presentation will be conserved for the use of instilling Quality into Motion Pictures.

Nineteen Hundred and Twenty-Eight will be a memorable Motion Picture year. Already we have commenced to enact a mighty Motion Picture history, but we are only at its commencement.

So I say unto you, this is a year of fast-steppers, workers, men will have to keep fit, to be on the job, to create business, along a new system of endeavour; there will be money pressure here; and to ease the situation up, there will be the elimination of "soft jobs" and overlapping. This will introduce the policy of a "survival of the fittest," but it will introduce that sound economic state which should prevail in an Industry as important as Motion Pictures. A Happy New Year!

Ray Lewis



COL. JOHN COOPER, of the Film Board of Trade, has just received two letters, which we believe worthy of our readers attention.

Recently Mr. Will Hays introduced "The Open Door Policy" to which every individual and organization was given an invitation to make suggestions helpful to this Industry's Welfare.

IN CANADA, Col. John Cooper is following the same policy; and the success of his efforts can be measured by the appreciation which the following letters contain. One is from the National Council of Women; and the other from The Social Service Council of Ontario. Both Councils are powerful organizations for service in Canada.

"Do Unto Others as ye would that they should Do Unto You"

TORONTO LOCAL COUNCIL

in affiliation with

National Council of Women of Canada
Toronto, Canada.

December 19th, 1927.

Dear Colonel Cooper:

As this is the time when the people of the world are thinking in terms of Peace and good-will, and as you will notice our motto on letterhead, how much trouble and wounded feelings would be saved if we could keep this motto constantly in our minds. Therefore it behooves me as convener of Films and printed matter to convey to you and your colleagues our deep appreciation for their many kindness given to us during the year both in screening any picture we asked for and other helpful acts. Especially we wish to congratulate you and Mr. Hays in that splendid achievement of the Trades Bureau of the Distributors and Exhibitors in joining together under Mr. Hays' guidance and the standards approved there by at their recent conference. It surely is a very wonderful achievement. We are thrilled with joy in making the picture theatre a place of joy, beauty and safety.

We wish you a very happy Christmas.

ANNE V. WOOD,

305 Kendal Ave. Convenor.

THE SOCIAL SERVICE COUNCIL OF ONTARIO

332 Bloor Building,
Toronto, Ont.

December 22nd, 1927.

Lt.-Col. John A. Cooper,
Metropolitan Bldg.,
Toronto 2, Ont.

Dear Sir:

At a recent meeting of the committee on Better Films, Vaudeville and Literature of the Social Service Council of Ontario, the Secretary was instructed to write through you to the Hays organization, commending the standards unanimously agreed to several months ago by the members

of the Motion Picture Producers and Distributors of America, Incorporated, and the members of the Motion Picture Producers, Incorporated, of California.

You were good enough to provide us with copies of the "Motion Picture" for November last, which gives the resolution adopted by the trade. The eleven themes that are not to be dealt with in any way, and the twenty-six that are specifically mentioned that must be handled with such care as not to violate good taste, have been noted with satisfaction.

It is evident that safeguarding the production of the film is the best way to ensure improvement. The committee, therefore, welcomes heartily any indication of efforts being made in this direction, since it recognizes that at best censorship is quite an inadequate means of ensuring suitable pictures. The committee is, however, distressed to find that a number of films recently produced are regarded as quite unfit for exhibition in the form in which they are first presented, while some seem to be beyond redemption. We quite recognize there is need of patience in working out a problem so difficult, and will still look forward hopefully to the dawning of the better day in this regard.

Wishing you the compliments of the season,

Yours very truly,

(Signed) GILBERT AGAR,
General Secretary.

RECENTLY "Variety" published an "In Memoriam" Number to the late Marcus Loew, which I believe was not only a desecration of his memory, but an insult to the Motion Picture Industry.

It seems a curious fact that The Canadian Moving Picture Digest was the only publication in our Industry which had the "courage of its convictions," for I do not flatter myself that we happen to be the only Motion Picture publication born with the sense of good taste, a sense of honour in trade and commerce; and a vision which "looks before it leaps" when the standing of our entire Industry is involved in what we present in its name. However, I am in receipt of a letter from the Carrier Engineering Corporation which saves us from feeling quite so lonesome:

Dec. 3, 1927.

Miss Ray Lewis, Editor,
Canadian Moving Picture Digest,
259 Spadina Avenue,
Toronto, Ontario, Canada.

Dear Madam:—

I have just seen a copy of your open letter to "Variety" relative to the "In Memoriam" number dedicated to Marcus Loew.

Permit me to congratulate you for turning your pen to the expression of a feeling of shame and resentment which was felt by our organization and, we are sure, by many other advertisers in "Variety." We fell into line on this through pressure brought to bear from nu-

merous points. We hope that another occasion of this sort will never arise and if it does, it is practically certain that we shall not be among those who contribute to the type of commercialism in which this publication has engaged.

Yours most sincerely,

(Sgd.) D. C. LINDSAY,

Publicity Director,

Carrier Engineering Corporation.

I AM IN RECEIPT of a circular which has been sent out by "Variety" for another special advertising issue. It reads as follows:

Dear Friend:

Vaudeville! Country's gone show mad and you're hiding away in vaudeville. Thousands of theatres hollering for talent. None know you and if they do, don't know where you are. Look at what has happened to those vaudevillians who listened to "Variety" and went into the picture theatres. Big time and big money. Why not you? Big or small, it's the picture house that pays. Try "Variety's" Anniversary Number. Out in December. Go after the picture house work. Or the opposition vaude. Stop that hide-away. Get the money. Why, "Variety" will also take you to the notice of the picture people; producers, directors and casters. Also the legit; musicals, farces, comedies—anything! Show business rushing ahead and you letting yourself slide back. Or standing still. That's worse. Snap out of it. Use "Variety." Put an ad in the Anniversary Number. Make something of yourself. Be important — Get money — Try "Variety."

Yours,

HAL HALPERIN.

"VARIETY" knows that this circular is "bunk," because "Variety" and vaudevillians know that their ambition leads them to two-a-day time, vaudeville houses, which have always paid the biggest money; and given vaudevillians that glory which they seek.

"Vaudevillians know that picture houses mean that the picture is the feature and Vaudeville "also ran," and this is as it should be, for the public goes to the picture house to see the picture; and enjoys the vaudeville in a lesser degree.

THE BIG NAMES playing picture houses have flopped, "Variety" knows that this is true. Ask any exhibitor who runs vaudeville and pictures if the picture, or the big name vaudeville star gets the business.

(Continued on Page 10)

pip-pins!



— say
exhibitors
of Paramount-
Christie Comedies

¶ No wonder Paramount-Christies are the leading two-reel comedy product on the screen today! No wonder de luxe first run theatres are clamoring for them! ¶

Make your Patrons Happy
for 1928
GIVE THEM
Paramount-Christie Comedies

Paramount-Christie Comedies

Distributed in Canada by
FAMOUS-LASKY
FILM SERVICE LIMITED

No Program is complete without a
Paramount-Christie Comedy
Make your Program
100% PARAMOUNT



Mary Brian, lovely Paramount star, has fallen asleep waiting for Santa.



Scene from "The Garden of Allah," starring Ivan Petrovich, and Alice Terry, and released through Metro-Goldwyn-Mayer. Rex Ingram, director.



Scene from "Legionaires in Paris," one of FBO's three Grand February Jubilee specials.



"So this is Christmas?" says Snookums Newlywed, the Stern Brothers' baby star, as he gets his first glimpse of his 1927 Christmas tree.



Ramon Novarro and May McAvoy, stars of "Ben-Hur," Metro-Goldwyn-Mayer's mighty feature.



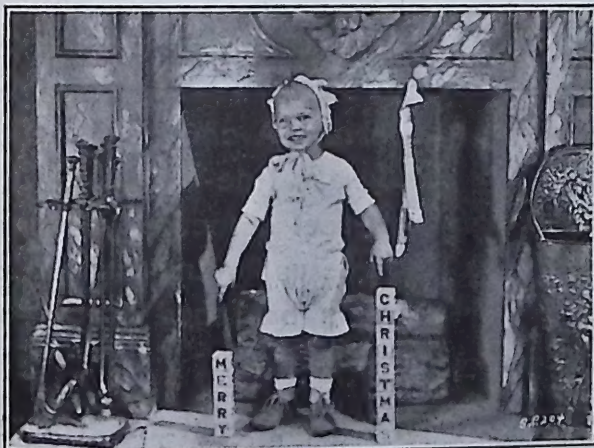
Marietta Millner helps dress Paramount's Christmas tree.



Fay Wray is a bright star alighting this Christmas tree. Fay is with Paramount.



Scene from Fred Niblo's "Ben-Hur," starring Ramon Novarro and May McAvoy, and released through Metro-Goldwyn-Mayer.



Snookums, the Stern Brothers' baby star of "The Newlyweds and Their Baby" comedies, wishes all his friends the Compliments of the Season.



"It won't be long now," according to four Hal Roach comedy players, who represent the spirit of 1928.



"Sh-sh-sh!" Here comes Santa, and what a list of toys Snookums has for him.



One of Paramount-Christie Comedy stars anxiously awaiting his old friend "Nick."

Ray Presents

(Continued from Page 6)

IT IS NOT necessary to travel far to make your inquiries. Ask the theatres on Broadway who competed for Big Vaudeville names recently.

Did the big names get the business, or did they flop? Ask Mr. Roxy, he's considered a fairly intelligent showman! I say they flopped with the public and at the box-office.

VAUDEVILLIANS playing picture houses must realize that the feature is the picture, that they have a picture audience to please; and that they must not expect too much from their audiences when they play picture time.

Vaudevillians must also realize that having played a picture theatre, the public will not consider them a headliner should they return to Vaudeville, with all due respect to Motion Pictures.

PRIMA DONNAS do not play Vaudeville while they command a public in Opera, or on the concert stage. When Vaudeville captures a big opera name it is because the voice or ability of the big name has had its day, or night on the opera, or concert stage.

It has reached the Twilight of its Genius. Rarely have we had stars of the concert, or opera stage appear in vaudeville; and then return to the glories of their nativity, their former standing. The same standard of classification holds good in relationship to the stars of the Vaudeville stage. I have not seen these stars appear at Motion Picture theatres, unless they were old-timers, who were trading upon "a name," and whose ability Time had certainly decreased. Of course there are exceptions to this rule, but they are "the exceptions."

It may be that this deterioration of appeal has made "the name" "flop" at the picture houses where it has appeared, it may be that the public expected a great deal from "the name," it may be that the picture public is a new public and "the name" has no memories. All these angles must be taken into consideration by the vaudevillian who thinks that "Variety" is giving the right kind of "dope" in its circular for Anniversary advertising.

THE FIELD of Amusement takes in The Drama, Opera, Musical Shows, Vaudeville, Motion Pictures, The Circus, etc. The tastes of the public are so varied, that all of these fields can obtain and retain their hold

without seeking to injure the position of each other.

"Variety" has always represented itself as the friend of Vaudeville. Recently it has changed its old love for Motion Picture Advertising.

AS A MOTION PICTURE publication, The Digest should welcome "Variety" into our fold of Motion Pictures, but "Variety's" "In Memoriam" Number rather dampens the enthusiasm of our welcome. We have enough in our Industry now that we have to square without the addition of "Variety's" "In Memoriam" policies; and as a closing bit of advice to Vaudevillians, it does not hurt the film to run it four or five times a day, but oh how it hurts a real Vaudevillian to do four, or five shows a day, you have to be "young and willing," very "stage-struck" to stand the pace, very young and very willing.

INCIDENTALLY read "Variety," Dec. 28th, page 23, headed "Loew's Fail To Find Big Draw For Big Cost of Headliners." I wonder if the advertising department of "Variety" reads the paper, or if the policy is "get the money," no matter whether your selling argument contradicts "Variety's" news?

Victoria Films Limited, is offering Canadian Rights on Several British made features.

The director, G. B. Samuelson, has been producing pictures in England for the past eighteen years.

"For Valour" deals with the history of the Victoria Cross and shows how this decoration, much coveted, has been won by Canadians.

One of the most interesting incidents, happened between Quebec and Montreal, when Private O'Hea, noticing that a truck containing explosives had caught fire, opened the doors and removed the gun powder. For this brave action Private O'Hea received the Victoria Cross.

"Ring out wild bells
To the wild sky,
The flying cloud, the frosty
light,
The year is dying in the night,
Ring out wild bells
And let it die."

TENNYSON.

Ring out wild bells
Let greetings fly,
Prosperity cast her radiant eye,
Upon my friends as they pass
by,
Ring out wild bells, good-will
draw nigh.

B. F. LYON,
Warner Bros.

SHORT TALKS ON SHORT FEATURES

Sparkling Novelty for Every Change of Program

Monotony is the greatest fear of the showman.

No element in the industry is doing more than *Educational* to develop program-building material that is rich in fun, novelty, versatility and charm. A contract for *Educational's* line-up of one and two-reel comedies, novelties and news means that monotony is banished from your theatre.

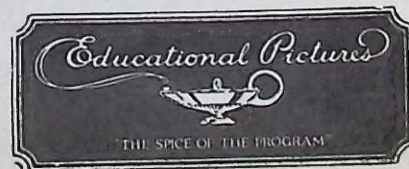
Educational's stars are real drawing attractions—sure-fire antidotes to bored audiences and empty chairs. And their current and coming comedies are sparkling with variety and originality.

Keep your programs live and interesting. Spice them with *Educational Pictures*. And for added profit exploit them.

E. W. Hammons

President.

CANADIAN EDUCATIONAL
FILMS LIMITED



TORONTO THEATRES

REGENT — "The Gaucho," with Douglas Fairbanks — United Artists. Class A. This is a real Fairbanks feature, possibly one of his best, not so poetical as "Robin Hood," less bloody than "The Black Pirate," but containing all the elements of romance, adventure, dare-deviltry, passion which the other features contained; and added to these a touch of religion which gives "The Gaucho" a refining tone. I think that "The Gaucho" will prove one of Fairbanks' best box-office attractions. One would have to be pretty stale imaginatively not to react to the various elements of entertainment which this picture contains. The only squeamish bit is the "leper" incidents, but if you recall "The Black Pirate," and the scene of the swallowing of the ring, you will consider that the bit of "leper horror" in "The Gaucho" is not nearly as revolting. Outside of the "leper" incidents the picture spins along merrily. "The Gaucho's" army, reminiscent of "Robin Hood's" followers; and the passionate love of the little Mexican maid, has few screen equals for fire, save as our memory wanders back to those splendid scenes of spirit which Dorothy Gish gave as the little mountain girl in "Intolerance." The story's setting is South America. "The Gaucho" is a "Robin Hood" type of outlaw. There is The City of the Miracles, founded upon a rock where appeared "The Blessed Mary" to a shepherdess, who had fallen down a rocky cliff, while rescuing a lamb; and had arisen, anointed in her faith and vision, uninjured in her flesh. In The City of Miracles the lame, the halt and the blind are healed, the poor are fed, until "Rizo," Tyrant and Usurper invades the city, stealing its wealth, imprisoning its poor, and martyring its saints. Of course "The Gaucho" affects the rescue of the city; and healed of the taint of leprosy, with which he has become afflicted through the vengeful touch of a "leper," "The Gaucho" becomes imbued religiously, restores "The Ten Commandments," to its pillar of the Sanctuary, releases the poor from the prisons in which "Rizo" has confined them; and arranges to marry the little female Gaucho, who has won his love because she loves him; and is the feminine counterpart of himself. Talk about clinging kisses and passionate embraces "The Gaucho" gives you the kind of love one

would associate with paprika, hot tomares, you know "get 'em young and treat 'em rough." "Zowie"—good stuff, it registers. Lupe Valez as the wild girl is an excellent type; and her work is as pleasing as her looks. I believe that she has as fine a part as "The Gaucho," and the best female lead of any Fairbanks' picture. Mary Pickford appears in the vision scenes as "The Blessed Mary." It is a beautiful compliment which Fairbanks has paid his Mary; and it creates a friendly impression. Gerain Greear as "The Girl of the Shrine," makes an excellent Madonna type and reminds me of "The Blessed Damsel" of the pre-Raphaelite School of Painting. Her interpretation was unaffected; and its sincerity of expression carried the religious element so successfully as to make it most impressive. Eve Southern as the little Shepherdess was also a beautiful type. It was a treat to look at her lovely face with its purity of expression, and its interpretation of that faith which has been said "has moved mountains." Gustav Von Seyffertitz as The Usurper and Nigel De Brulier, as the Padre were wisely chosen. The story by Elton Thomas is fine picture material. Someone has whispered that this is a Nom de Plume for Fairbanks. It's good whether this whisper is true, or not true. The direction by F. Richard Jones is admirable. The stampede of the herd of steer, which breaks down the Walls of "The City of Miracles" allowing "The Gaucho's" band to rescue its inhabitants from The Usurper is as big a thrill as I have yet seen presented in pictures. I'm fan enough to wonder how they could have accomplished this without injuring both cattle and extras. Fairbanks as "The Gaucho" is "Fairbanks," and that means that he is as lithe as a willow, as agile as a deer, as mischievous as a monkey, as romantic as Don Juan, as chivalrous as "Robin Hood," as adventurous as "The Black Pirate," and uses the same kind of magic, modernized, to perform his impossible stunts as he utilized in "The Thief of Bagdad." In "The Gaucho" Fairbanks gives you his whole bag of tricks, the religious element is new to him, but Fairbanks does not do badly with this even though his expression in faith is that of an iconoclast.

UPTOWN — "The Gorilla," First National. Class B plus. Mystery and comedy most skillfully inter-

woven. The adaptation from the play which created such a sensation by Ralph Spence. There is an eccentric rich man played by "Gillingwater," who is robbed of a considerable sum of money by a friend, who murders him when the theft is discovered. The villain-friend, who has evidently read Edgar Allen Poe, secures a trained Gorilla from an Italian in order to spread the belief that The Gorilla committed the murder. There is a love interest between the secretary of the murdered man, and the rich man's daughter. Through the aid and bungling of Charles Murray and Fred Kelsey, cast in the role of detectives, the murder-mystery is solved, the villain handcuffed, and the secretary under suspicion restored to love and honour. Charles Murray as the detective provides most of the comedy element which is most amusing, Kelsey makes a good straight to Murray's stuff. The butler provides his share of the fun; and whoever was sewed up in the skin of "The Gorilla" made a real monkey of himself. The audiences shrieked with laughter and fright cleverly blended, so that the terror was only sustained sufficiently long to add zest to the comedy element of fright which followed. Everybody faints when "The Gorilla" appears, its consistent and registers the right kind of audience re-action. "The Gorilla" should prove real box-office. It is real entertainment. Tully Marshal as the eccentric brother of the rich man does an excellent bit. Alfred Santell directed most cleverly.

SHEA'S HIPPODROME — "The Racing Romeo," with Red Grange and Jobyna Ralston — FBO. Class B. "Red" Grange as an owner of a garage, with ambition to win the yearly Pepperville automobile race. Each year sees him "spill the beans," and no laurel wreath of victory adorns his brow. But the time comes when the loser becomes the winner; and wins in love also for the aunt, who has opposed the marriage of her niece to our hero, removes her objection and "all's well that ends well." The race scenes are real thrillers; and look as if they are real. There are some flashes of "spills" which register as being "the real thing." The story by Byron Morgan, direction by Sam Wood. "Red" Grange makes a good hero; and Jobyna Ralston a pleasing heroine. Trixie Friganza and Walter Hiers provide the comedy element.

TIVOLI — "Breakfast at Sunrise," with Constance Talmadge — First National. Class B. Not one of Constance's nearly best. A French setting, but without the French
(Continued on Page 12)

Sunday Shows Before Quebec Legislative

His Grace, the Archbishop of Quebec, Mgr. M. R. Rouleau, O.P., of Quebec City, who was made a Cardinal of the Roman Catholic Church at the Sacred College in Rome on December 19, has intimated that he is not in favor of Sunday labor or Sunday shows and, prior to his departure from Quebec, was the principal signatory of a pastoral letter in which the faithful were called upon to refrain from attending Sunday performances in the Province of Quebec. His Eminence also looks with disfavor on church bazaars and it is probable that there will be no more of them in Quebec parishes.

Semi-official announcement has been made that the matter of banning Sunday shows will be brought up in the Quebec Legislature at its session in January and the exhibitors of Montreal, Hull, Quebec and other cities are organizing to oppose the legislative move.

Manager, Staff, Heroes Renfrew Theatre Fire Handle Situation Calmly, Capacity Audience Leaves, No Panic Arises.

The bravery and judgment of Charles Harrison, manager; Harold Cardo, operator; Robert Anderson, usher, and other employees, prevented a panic in the O'Brien Theatre, Renfrew, Ontario, when fire was discovered in the building by Mr. Anderson while a capacity audience was enjoying the moving picture performance.

The fire was discovered in the offices under the balcony occupied by M. J. O'Brien, owner, Mr. Anderson notified Manager Harrison who sent in an alarm to the fire department and also instructed Mr. Cardo to continue screening the picture. When smoke started to pour into the theatre, Manager Harrison had the fire exits open and requested the patrons to leave quietly which they did. In the meantime, a huge crowd gathered outside of the theatre because smoke and flames could be seen through the front windows. Because of the crowd outside, Mr. Harrison directed the patrons to the fire escapes at the sides and thus escaped congestion.

By smart work, the firemen confined the flames to the offices, the damage being in the neighborhood of \$1,000.

Charles Christie, vice-president and general manager of the Christie Film Company, which releases its comedies through Paramount, has returned to Hollywood after a month's trip to Europe.

Keith Albee Trophy Big Four Hockey League

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, figured in the sport limelight of the Canadian Capital when he presented a big cup, to be known as the Keith-Albee Trophy, to the Big Four Hockey League of Ottawa for annual competition. Mr. Franklin was elected honorary president of the league, the opening game of which was played at the Ottawa Auditorium.

P. J. Nolan Purchases Pipe Organ for Rex

A Wurlitzer pipe organ has been purchased from C. W. Lindsay, Limited, by P. J. Nolan for the Rex Theatre, an attractive suburban house of Ottawa, Ontario. The Rex was only recently re-opened after being rebuilt and enlarged. A six-piece orchestra has held sway there since the house re-opened.

Fred Gallagher Acquires Casino Theatre, Ottawa

The Casino Theatre, Ottawa, Ontario, a neighborhood house, has been acquired by Fred Gallagher of Ottawa on a lease basis and a new policy and new prices have been adopted. For some time the Casino has been presenting picture programmes exclusively but Mr. Gallagher has added vaudeville, giving two shows daily. Prices range from 15 to 35 cents for matinees and from 25 to 45 cents for evening shows.

Mr. Gallagher, who is a business man of Ottawa, is booking pictures from Famous-Lasky Film Service, FBO, Warner Bros., Educational and others. Short subjects include the Paramount News.

New Laurentian Theatre For Capital City

New York promoters on the ground in Ottawa, Ontario, are arranging for the erection of a large new theatre in the Canadian Capital to be known as the Laurentian Theatre, which is to be erected along with a handsome hotel. A Montreal man is the architect, it is stated.

Announcement was made following the expropriation of the Russell Theatre block in Ottawa by the Canadian Government for parkway purposes.

TORONTO THEATRES

(Continued from Page 11)

sparkle of smartness and action. The heroine marries the hero to revenge herself on the man she really loved, but did not marry. The

hero marries the heroine because his girl "turned him down." The name is suggestive of interest, a love intrigue, but nothing happens. The picture is very respectable and hero and heroine fall in love with each other, and act like the average married couple, not thrilling! Malcolm St. Clair directed. He would have done better with better story material. The adaptation from the play by Andre Birabeau. If it were not for my friendly feeling for Constance Talmadge whom I greatly admire; and First National, the classification would be more severe, as it is this picture wobbles perilously over the ash can's ledge!

LOEW'S — "London After Midnight," with Lon Chaney — Metro-Goldwyn-Mayer. Class B plus. Lon Chaney's name and the quality of the production win this classification for this feature. The story material by Tod Browning is not good enough for the star, or the Trademark under which it is released. "Chaney" is the hypnotist Scotland Yard type interested in solving a murder mystery, committed in London, after midnight. It is "spooky" enough for "Chaney," but the character does not create the sympathetic interest audiences have always felt toward Chaney, even in his most grotesque make-ups. Balfour is murdered by Hamlin (played by Henry B. Walthall) because the former refuses to permit Hamlin to marry his daughter. Hamlin forces Balfour to write a suicide note before Balfour is shot. Burke (Chaney) discredits the suicide note; and works upon a theory that under hypnosis the murderer will confess his guilt, providing the setting provided is similar to that in which the actual murder took place. Balfour's nephew, Hibbs (Conrad Nagel), is first mesmerized, but Burke discovers Hibbs is innocent. The hypnosis of Hamlin results in a repetition of the crime which took place in the library of the Balfour residence five years ago; and reveals Hamlin as the murderer. Tod Browning directed but was up against indifferent material for his star. Conrad Nagel did well with a fair part. Walthall was badly cast. There is too much of the spiritual in Walthall's face to be cast for villain roles. His work, as always, was excellent. Marceline Day was most satisfactory in an unimportant part. The picture provides plenty of suspense through its mystery-element; and audiences will get their "creepy thrills" to their full content, but it is not one of "Chaney's" best.

Courtesy with Service

Motigraph De Luxe Projectors.
Cont-El-Arc Motor Generators.
Superlite Gold Fibre Screens.
Brenkert Spot-Flood Lamps.
Vallen Curtain Controls.
Universal Electric Plants.
Ross Projection Lenses.
National Projection Carbons.
Repair Parts for
All Makes of Projectors.
Complete Theatre Supplies.

Canada's Leading Theatre Supply
House.

The Coleman Electric Co.

258 Victoria St. - Toronto, Ont.

Agnes Ayres Heads Cast Of "Napoleon and Josephine"

Herbt T. Kalmus, President of the Technicolor Motion Picture Corp., who is on the coast supervising the production of "Napoleon and Josephine" for release by Metro-Goldwyn-Mayer, sends word that Agnes Ayres, well-known feature star, has been engaged to enact the role of Josephine in this production. It is evident that no effort is being spared to do full justice to this splendid subject inasmuch as the balance of the cast includes Otto Mattieson who will play the part of Napoleon.

The story of the picture has been prepared by Leon Abrams and actual production will be under the supervision of Samuel Bischoff who is also in a large measure responsible for the success of the two previous releases of this series, "The Flag" and "Buffalo Bill's Last Fight."

Direction of this third release will be by Roy Neill with art direction by Andre Chotin. The tremendous possibilities of this subject will be realized when the picture is released during the month of January.

Canadian Atmosphere Added To British "The Somme"

The special British war picture, "The Somme," which has enjoyed engagements at Toronto, Ottawa and other cities, has received further Canadian atmosphere by the addition of official Canadian Government films of actual war activities, which have been secured from the Canadian Department of National Defense, Ottawa. These include views of the Canadian Corps at Courcellette. Other official war scenes are used by permission of the Imperial Army Museum, London.

Theatre Employees Bowling League Organized in Ottawa

Employees of a number of theatres in Ottawa, Ontario, have organized the "Theatre Employees Bowling League," adopting a schedule which calls for league matches every Thursday at 10.45 p.m.

Officers were elected as follows: President, W. Clark, B. F. Keith's; Secretary-Treasurer, G. Thomas, Russell Theatre; Team Captains, B. Patterson, Russell; Bruce Fawcett, Keith's; and H. Fisher, Galvin Theatre.

The league championship trophy has been presented by J. M. Franklin, manager of B. F. Keith's; the high average cup by Johnny Galvin of the Galvin Theatre, and the high single cup by Bert Aiknes.

Poor and Needy Children Given a Treat.

The orphans of Ottawa were the guests of the Regent Theatre, of which Ray Tubman is manager, at a performance under the auspices of the Kiwanis Club, Mr. Tubman being a Kiwanian. Children of poor families were the guests at the Imperial Theatre, Mr. Tubman being manager here also. Eatables and presents were distributed.

During Christmas week there was an added attraction, the picture "Peter Pan," at all afternoon performances, making it a double bill in the afternoons, as a special treat for juvenile patrons.

"Learn Your Canada" Is New Famous Slogan

The 12 Canadian Government films booked by Famous Players Canadian Corporation for presentation in practically all of its 125 theatres in the Dominion will bear a special title "Learn Your Canada," followed by wording which includes "Know Your Country As Others Know It."

"Pass The Gravy," is the title bestowed upon Max Davidson's newly completed Hal Roach comedy for Metro-Goldwyn-Mayer release. This will mark the first screen appearance of Gene Morgan, popular stage comedian, under his long term contract recently signed with Roach. Martha Sleeper and Spec O'Donnell are also in the cast. Fred Guiol directed, under the supervision of Leo McCarey.

Panic Hardware Exits New Winnipeg By-Law

A survey of the motion picture houses of Winnipeg and suburbs, some 38 in number, made by Ald. Davidson and Ald. Simpkin, in the interests of the safety first committee of the Winnipeg City Council, indicates in their report that all the theatres conform with the stringent provisions of the Winnipeg fire by-law as it relates to the safety of the public in the theatres. The theatres had installed panic hardware on all exit doors, called for in one of the provisions of the by-law.

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Round About the Studios



"Love" and how! John Gilbert and Greta Garbo, appearing in this Metro-Goldwyn-Mayer feature, based on Tolstoi's "Anna Karenina."



Buzz Barton, 13-year-old western star, appearing in "The Bantam Cowboy," For Greater FBO.

Philippe De Lacy, juvenile actor who has the role of the boy prince in the first part of "The Student Prince," playing at the Astor, and the part of Anna Karenina's son in "Love," the current attraction at the Embassy, has a background even more romantic than his rapid rise to screen prominence.

He was picked up, a baby orphan, on one of the French battlefields and adopted by an American army nurse, who brought him back to this country after the war. His first real screen opportunity came in "Beau Geste," and he has played more than a dozen parts during the past year.

Wallace Lupino again is the villain who makes life miserable for Lupino Lane in his latest starring vehicle, "Hello Sailor." Lane appears as a sailor on shore leave, while his brother, Wallace, also is a gob on a similar pleasure mission. Both go to the same house to visit sweethearts, and the expected clash results. Mark Sandrich, who was responsible for the direction of "Some Scout," scores again as director of this comedy.



Scene from M-G-M's mighty feature, "Ben-Hur," starring Ramon Novarro and May McAvoy, and directed by Fred Niblo.

Eddie Phillips, well known for his villainous characterization in Universal's "Collegians" has been cast in an entirely new role in "Honeymoon Flats," in which he is to portray the role of a youthful father, it was announced by Carl Laemmle president of Universal Pictures Corporation.

Jackie Coombs, one of the most versatile "baby" actors on the screen, was signed for the child role in the Earl Derr Riggers' story it was also announced.

Millard Webb is directing the production which embraces a cast of well-known players including George Lewis, Dorothy Gulliver, Jane Winton, Bryant Washburn, Phillips Smalley, Ward Crane and Kathleen Williams.

"Big Boy," Educational's four-year-old star, is a bit peeved at his director, Charles Lamont. After finishing three comedies in which he is starred, "Big Boy" was sent away for a month's vacation by Director Lamont, who then turned around and started working on a circus picture with animals, clowns and a big parade. And "Big Boy" is missing it all.

Bryant Washburn, who played the original role in "Skinner's Dress Suit," the outstanding hit on the old Essanay film company's program twelve years ago, has been chosen to play the title role in "Skinner's Big Idea," which Lynn Shores will direct for FBO. This will be the fourth "Skinner" story in which Mr. Washburn has played the title role. In addition to originating the character on the screen for "Skinner's Dress Suit" he also played in "Skinner's Baby" and "Skinner's Bubble," all of which were made in Chicago by the Essanay film company. Mr. Washburn just recently completed work in "Breakfast at Sunrise" with Constance Talmadge and "Honeymoon Flats" for First National.

The Juvenile roles in this new Henry Irving Dodge story will be played by Martha Sleeper and Hugh Trevor, and production will start this week.

Norman Kerry, Universal star who has just completed "The Foreign Legion," has been chosen by Director Edward Laemmle to head the cast of "Fallen Angels," the Arthur Somers Roche Red Book serial which Laemmle is about to put into picture form as one of Universal's big pictures for next year.

Others selected for the cast are Pauline Starke and Ward Crane. Charles Logue did the adaptation.

Gertrude Olmsted, who has had leading roles in a large number of pictures, has just been given the leading role opposite Richard Dix in that star's latest Paramount picture, "The Traveling Salesman." Thelma Todd originally was cast for that part.

Lajos Biro, who wrote "Hotel Imperial" for Paramount, has returned to Hollywood after a vacation in Europe and is at work on a new story.



Esther Ralston, Paramount star, and her Christmas tree.